

# EM HALL'S NEW Banjo Method



*Yours E.M. Hall*

Price \$1.00

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*171 Tremont St.*

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# E. M. HALL'S

NEW

## BANJO METHOD.

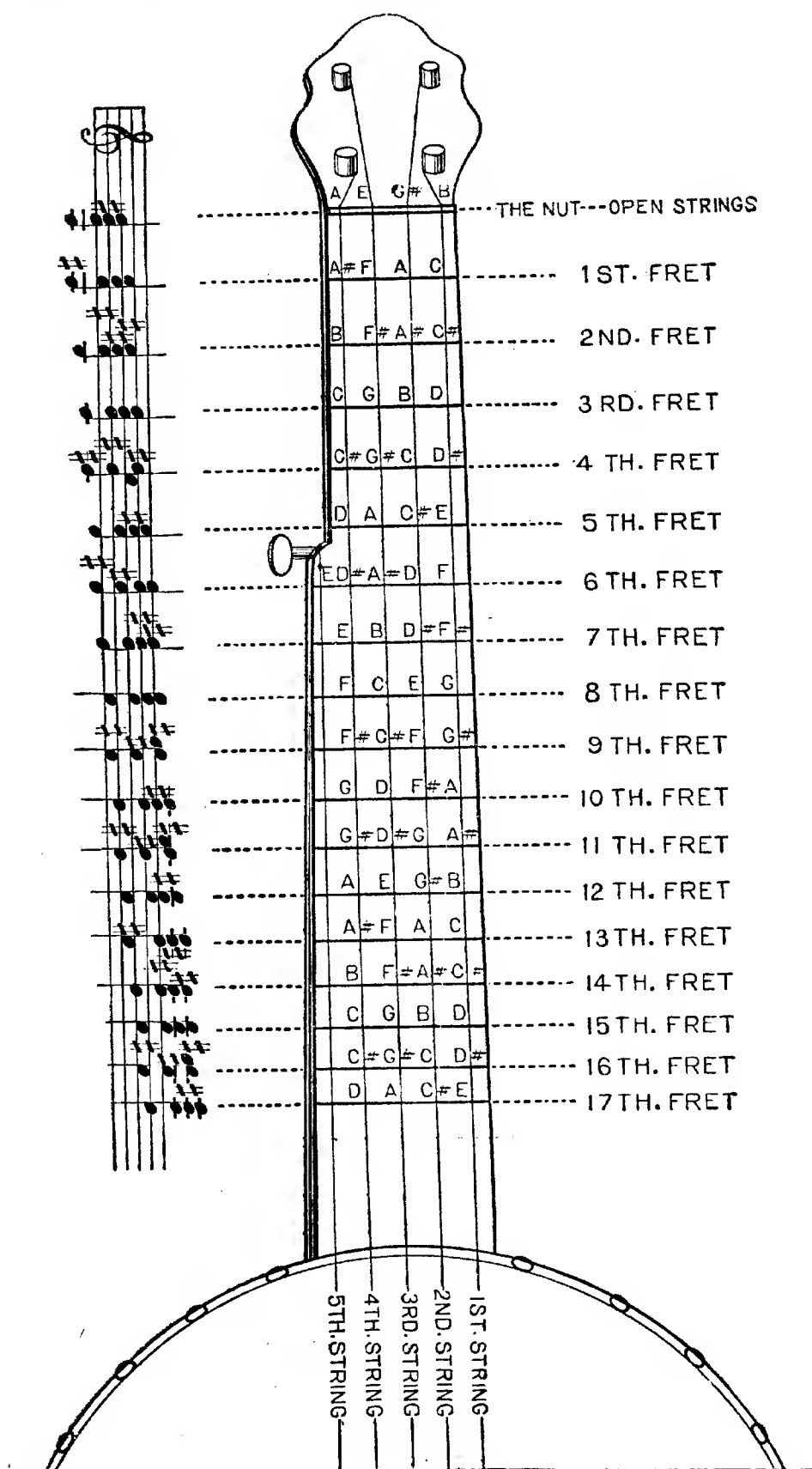
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# DIAGRAM OF FINGER-BOARD

SHOWING POSITION OF NOTES THAT MAY BE PRODUCED UP TO THE 17th FRET.



# INTRODUCTORY.

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In presenting this work to the lovers of the Banjo, the author has spared neither time nor pains in making it complete in every particular. Years spent in the study of the instrument, as well as the experience gained through contact with many of the best musicians, enables him to adopt the most approved methods of fingering for both right and left hand, as well as many points that tend to facilitate the scientific execution and style of playing the Banjo.

This the third edition has been thoroughly revised by the Author and while containing all the points of merit which made the book so popular in former editions has had many excellent exercises, notes and charts added which unquestionably places it ahead of any Banjo Method ever issued. Apart from the elementary department, the book contains many of the author's best compositions. The name of E. M. HALL as author is sufficient guarantee for the thoroughness and excellency of the work.

THE PUBLISHERS.



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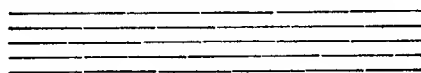
# E. M. HALL'S NEW BANJO METHOD.



## RUDIMENTS OF MUSIC.

Music is a succession of sounds produced by the human voice or by the aid of instruments; these sounds are indicated by signs or characters which are called Notes. These notes are seven in number and are named after the first seven letters of the alphabet—A, B, C, D, E, F, G.

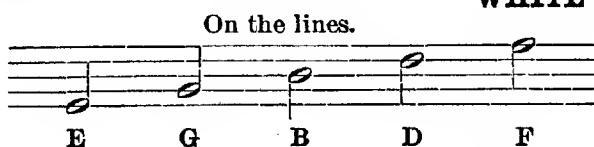
A Stave is used for the purpose of showing by the position of the note upon it what sound is required.

The Stave is formed of five horizontal lines drawn parallel, thus:—

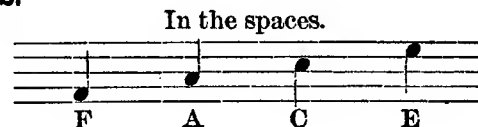
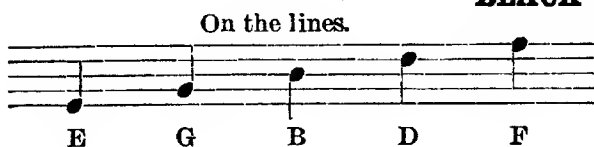


Notes generally consist of a head and stem and are white  or black , and are placed either on the lines or in the spaces of the Stave as follows:

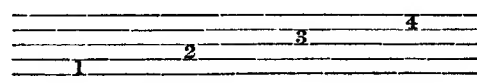
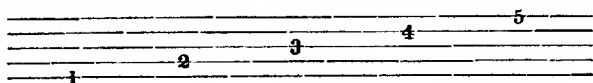
### WHITE NOTES.



### BLACK NOTES.



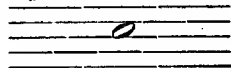
The lines and spaces of the stave are counted upwards, thus:—



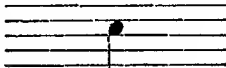
The Value, or Duration, of sound required is known by the form of the notes.

### NAMES AND FORMS OF NOTES IN GENERAL USE.

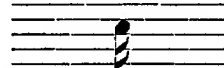
Whole Note.  
(longest note in present use.)



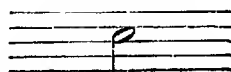
Quarter Note.



Sixteenth Note.



Half Note.



Eighth Note.

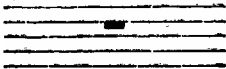


Thirty-second Note.

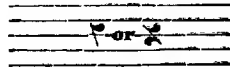


When during the performance of a piece of music silence is required, signs called Rests are used instead of notes. They are formed as follows :

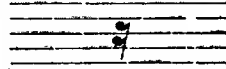
Whole note Rest.  
(under the fourth line.)



Quarter note Rest.  
(head turned to the right.)



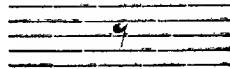
Sixteenth note rest.  
(two marks turned to the left.)



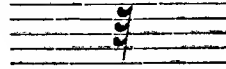
Half note Rest.  
(over the third line.)



Eighth note Rest.  
(head turned to the left.)



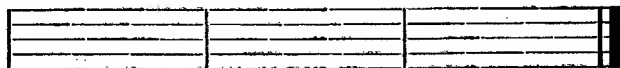
Thirty-second note Rest.  
(three marks turned to the left.)



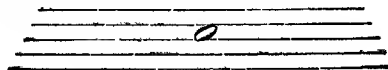
The Student cannot be too careful in paying strict attention and giving full value to the Rests; counting each rest, according to its form, exactly the length of sound the note it represents should be sustained.

All music is divided into Measures, or, as they are generally called Bars; each bar according to the Time it is in, must contain an equal length of sound.

Bars are indicated by straight lines drawn across the stave, thus :—



Presuming a bar to contain one note, and that a Whole Note



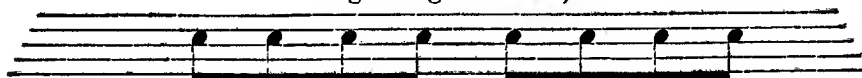
it is equal in length to  
two Half Notes,



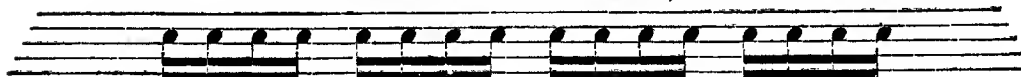
four Quarter Notes,



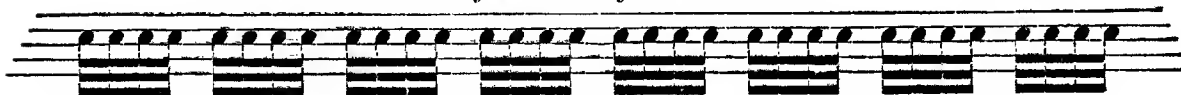
eight Eighth Notes,



sixteen Sixteenth Notes,



or thirty-two Thirty-second Notes.



The Student *must* commit this table to memory so as to know each group and its value at a glance.

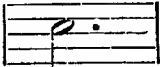
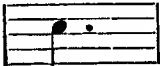
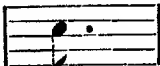
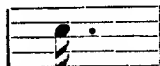
Other signs may here be briefly stated to be the Sharp (formed) #, Natural ♮, Flat ♭, Double Sharp x, and Double Flat zz.

The Sharp raises the note it precedes a Semitone (or half-tone); the Natural returns it to its former pitch. The Flat placed before a note lowers it a semitone. The Double Sharp raises the note it is placed before a whole tone—the Double Flat lowers it a whole tone.

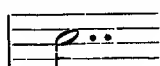
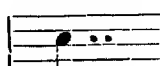
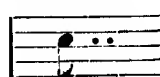


## THE DOT.

The sign called the Dot (•) lengthens the note it follows by one half, thus:—

A Dotted Half		is equal to three quarter notes.
A Dotted Quarter		is equal to three eighth notes.
A Dotted Eighth		is equal to three sixteenth notes.
A Dotted Sixteenth		is equal to three thirty-second notes.

The Double Dot (••) following a note increases it by three fourths:—

A Double Dotted Half		is, therefore, equal to a half, quarter and eighth.
A Double Dotted Quarter		is equal to a quarter, eighth and sixteenth.
A Double Dotted Eighth.		is equal to an eighth, sixteenth and thirty-second.

## TIME.

Without Time there can be neither tune nor rhythm, therefore at the commencement of every piece of music there is a mark to indicate the Time it is in, and according to that mark it is determined what the contents of each bar shall be.

There are three descriptions of time—namely, Common, Triple and Compound.

For the assistance of the Student the following table is inserted

### COMMON TIME.

(Four quarter notes in a bar.)



(Two quarter notes in a bar.)



### TRIPLE TIME.

(Three half notes in a bar.)



(Three quarter notes in a bar.)

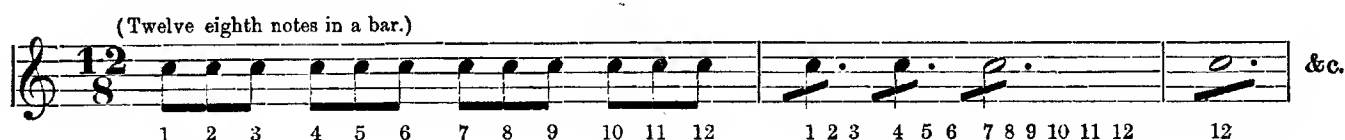


(Three eighth notes in a bar.)



\* Where there are two figures the upper one denotes the number, the lower one the description of note required; for example, in  $\frac{2}{4}$  the 4 indicates that there are two fourths of a whole note in each bar, &c.

## COMPOUND TIME.

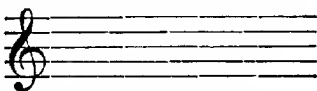


The exact duration of a note is known by the degree of Time the piece is marked in, as Slow, Moderate, or Quick. Italian, French or German words are commonly used to indicate the character of a composition.

At the end of this book there has been appended a code of those generally in use.

As this is not intended to be a treatise on Harmony, but a practical instruction book for the Banjo, it is not the Author's intention to go elaborately into the Science of Music, but to at once draw the Student's attention to that which it is absolutely necessary he should know.

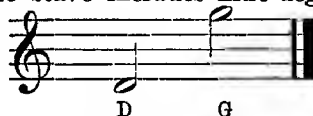
Being a Treble instrument all music for the Banjo must be written in the G or Treble Clef. This is a sign placed at the beginning of the staff having a turn on the second, or G line, thus:—



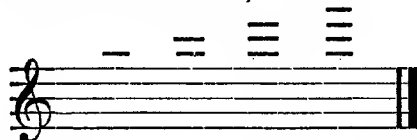
The following are the notes and their names as they appear on the staff.



Each line or space is called a degree, therefore the staff includes nine degrees—five lines and four spaces. The spaces above and below give two more degrees:—



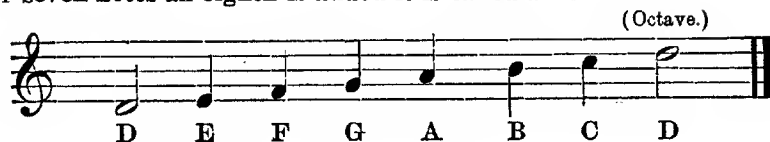
When more degrees are necessary short lines are added, these are called Ledger Lines:—



By these means the degrees of the staff can be extended at pleasure, thus:—



When to any series of seven notes an eighth is added it is called an Octave.



The Scale or Gamut of C is called the Natural Scale, there being no sharps or flats in its formation.



It will be seen by reference to this scale that the Intervals between the degrees are unequal, and, as some are twice the distance of others the words Tone and Semitone are used to express them, meaning Whole Tone and Half Tone.

The distances between B and C and E and F are Semitones.

Those between D and E F, G, A and B are Tones.

Every series of eight regular notes contains five Tones and two Semitones. Great care must be taken not to confound the meaning of the words Note and Tone—a Note is the sound heard, or, the sign on the stave representing it.

A Tone is the distance between two notes; thus, the distance from A to B is a tone, therefore A is a tone lower than B, and B a tone higher than A. The same rule applies to semitones from B to C is a semitone; B is a semitone lower than C, and C is a semitone higher than B, &c.

When the double bars are dotted it signifies that that strain is to be repeated. *D. C.* is an abbreviation of *Da Capo*, and means to repeat from the beginning and end at the word *Fine*. *D. S.* means repeat from sign *S*, to *Fine*.

### STRINGING THE BANJO.

For B, the first string, use a string manufactured expressly for the instrument.

For G $\sharp$ , the second string, use the regular Banjo 2nd.

For E, the third string, use a string the size of a violin A.

For A, the fourth or bass string, use the expressly manufactured silver string.

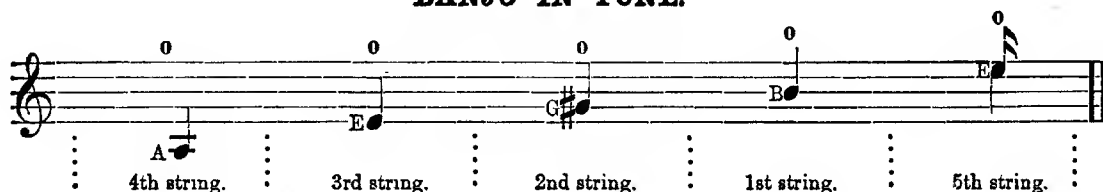
For E, octave or thumb string, same as for B first string.

### TUNING THE BANJO.

Begin with the 4th or Bass string and tune to A below the stave. An A tuning fork will be a great assistance to a beginner. Stop the fourth string at the 7th fret, making E, then tune the 3rd string in unison. Then stop the 3rd string at 4th fret, and tune the 2nd string in unison. Then stop the 2nd string at the 3rd fret, and tune the 1st string in unison. Then stop the 1st string at 5th fret, and tune the short, or 5th string in unison.

It will be found that when two strings are in exact unison, by sounding one of them a perceptible vibration will be observed in the other.

### BANJO IN TUNE.



The 5th string is distinguished by having a double stem, thus (♯), the upper stem having two hooks, and is always played open with the thumb.

0, signifies open strings.

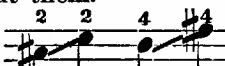
The fingering of the Scales for the left hand will be marked over each note above the stave.


The Frets will be marked below the stave.

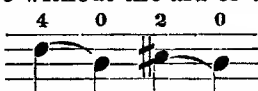
I should advise all beginners to procure a Banjo with frets.

### (Left Hand.) THE SLIDE, THE SLUR, AND THE SNAP.

The Student cannot attach too much importance to the use of the above, for many passages would be almost impracticable without them.

*The Slide*, thus:  is effected by gliding the finger already in use up to the next required note.

*The Slur*, thus:  is made by picking the first note with the right hand; then, while the string is in vibration, put down the required finger of the left hand on the same string with sufficient force to produce the next note without the aid of the right hand.

*The Snap*, thus:  (which is very often used alternately with the Slur), is done by pulling the string with that finger of the left hand indicated *above* the small half circle.

### POSITIONS.

The *Position* Chords are made by placing the ends of one or more fingers on the strings.

The fret on which the first finger falls determines the position.

The same also applies to *Position Barre* and *Barre*.

### POSITION BARRE.


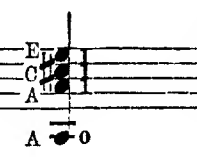


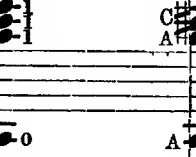
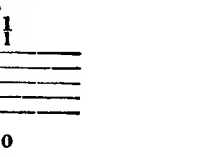
The *Position Barre* is made by placing the 1st finger of the left hand across two or more strings, allowing the remaining fingers to stop the strings the same as in the "*Position*."

### BARRE.

To make a *Barre* or *Bar* place the first finger of the left hand directly across the strings.

### CHORDS OF A.

Illustrating the *Position*, *Position Barre*, and *Barre*.

1st Pos.	5th Barre.	8th Pos.	12th Pos. Barre.	17th Bar.	17th Pos. Bar.
					

The first of the above chords are made by placing the end of the first finger of the left hand on the 2nd string at the first fret; and the second finger on the 1st string at the second fret, leaving the 3rd and 4th strings open.

(It will be observed that the first finger falls on the first fret. Hence the term 1st "position.") The second chord is the Fifth Barre, and is made by placing the first finger straight across the 1st, 2nd and 3rd strings at the fifth fret, leaving the 4th string open.

The third chord (which is the 8th position) is made by placing the first finger on the 2nd string at the eighth fret; the second finger on the 3rd string at the ninth fret; and the fourth finger on the 1st string at the tenth fret.

The fourth chord is the 12th position, and is made by placing the first finger on the 3rd string at the twelfth fret, the third finger on the 2nd string at the thirteenth fret, and the fourth finger on the 1st string at the fourteenth fret.

The fifth chord is the 17th Barre, and is made by placing the first finger straight across the strings at the seventeenth fret.

The sixth chord is the 17th Position Barre. The first finger bars the 2nd and 3rd strings at the seventeenth fret, and the fourth finger is extended on to the vellum on the 1st string to the supposed twenty-second fret.

The Banjo can be played in any key. But the keys most in favor are A, C, D, E, F, G, and their relative minors, which are F $\sharp$ , A, B, C $\sharp$ , D and E minors.

### SCALE OF A MAJOR, Three Sharps.

The Natural Key of the Banjo.

Fingers. 0 1 3 4 0 2 0 1 0 2 3

Frets. A 0 B 2nd C 4th D 5th E 0 F 2nd G 0 A 1st B 0 C 2nd D 3rd

On 4th String. 3rd String. 2nd String. 1st String.

5th String. 1st String.

1st String.

2nd String. 1st String. 3rd String. 4th String.

### SCALE OF F $\sharp$ MINOR.

(The Relative Minor.)

Fingers. 2 0 1 0 2 4 1 2 1 2 4 1 2 1 2 0 2

Frets. F $\sharp$  2nd G $\sharp$  1st A 0 B 2nd C 4th D 6th E 7th F $\sharp$  9th G $\sharp$  10th A 12th B 14th C 16th D 18th E 19th

3rd String. 2nd String. 1st String.

1st String.

1st String. 5th String. 1st String. 2nd String. 2nd String.

## SCALE OF B MAJOR.

Fingers. 2 2 4 0 2 0 2 0 2 4 0 1 1

Frets. 2 4 6 0 2 0 2 0 2 4 0 7 9

On 4th String. 3rd String. 2nd String. 1st String.

1st String. 2nd String. 3rd String. 4th String.

## SCALE OF G# MINOR.

(The Relative Minor.)

Fingers. 0 2 0 2 4 1 3 4 1 2 4 1 2 3

Frets. 0 2 0 2 4 6 6 9 11 12 14 16 18 20

On 2nd String. 1st String.

1st String. 5th String. 1st String. 2nd String.

## SCALE OF C MAJOR.

Fingers. 1 3 0 1 3 1 0 1 3 0 3 1 0 3 1

Frets. C 3rd 5th 0 1st 3rd 1st 0 1st 3rd 0 6th 8th 10th 12th

4th String. 3rd String. 2nd String. 1st String. 5th String. 1st String.

13th 12th 10th 8th 6th 0 3rd 1st 0 1st 3rd 1st 0 5th 3rd

1st String. 5th String. 1st String. 2nd String. 3rd String. 4th String.

## SCALE OF A MINOR.

(The Relative Minor.)

Fingers. 0 1 2 4 0 2 0 1 0 1 3 1 3

Frets. A 0 2nd 3rd 5th 0 3rd 2nd 0 2nd 1st 0 1st 3rd 5th 7th 9th

4th String. 3rd String. 2nd String. 1st String. 5th String. 1st String.



10th 8th 6th 0 3rd 1st 0 1st 3rd 1st 0 5th 3rd 2nd A 0

1st String. 5th String. 1st String. 2nd String. 3rd String. 4th String.

### SCALE OF D MAJOR, Two Sharps.

Fingers. 4 0 2 3 1 0 2 3 E F# G A B C# D E F# G A B

Frets. D 5th 0 2nd 3rd 1st 0 2nd 3rd 0 - 7th 8th 10th 12th

4th String. 3rd String. 2nd String. 1st String. 5th String. 1st String.

14th 15th 14th 12th 10th 8th 7th 0 3rd 2nd 0 1st 3rd 2nd 0 5th

On 1st String. 5th String. 1st String. 2nd String. 3rd String. 4th String.

### SCALE OF B MINOR.

(The Relative Minor.)

Fingers. 1 3 4 0 2 0 2 0 2 3 E F# G# A B C# D E F# G# A B

Frets. B 2nd 4th 5th 0 2nd 0 2nd 0 2nd 3rd 0 7th 9th 11th

4th String. 3rd String. 2nd String. 1st String. 5th String. 1st String.

12th 10th 8th 7th 5th 3rd 2nd 0 1st 3rd 2nd 0 5th 4th 2nd

On 1st String. String. 1st String. 2nd String. 3rd String. 4th String.

### SCALE OF E MAJOR, Four Sharps.

Fingers. 0 2 0 1 0 2 4 1 3 4 1 B 2 C#

Frets. E 0 2nd 0 1st 0 2nd 4th 0 7th 9th 10th 12th 14th

3rd String. 2nd String. 1st String. 2nd String. 5th String. 1st String.

16th 17th 16th 14th 12th 10th 9th 7th 0 4th 2nd 0 1st 0 2 0

1st String. 5th String. 1st String. 2nd String. 3rd String.

# SCALE OF C# MINOR.

(The Relative Minor.)

**Fingers.** 1 3 0 2 0 2 1 2 4 1 3 1 3

**Frets.** 4th 6th 0 2nd 0 2nd 1st 2nd 4th 0 7th 9th 11th 13th

**4th String.** **3rd String.** **2nd String.** **1st String.** **5th String.** **1st String.**

14th 12th 10th 9th 7th 0 4th 2nd 0 1st 0 2nd 0 6th 4th

**1st String.** **5th String.** **1st String.** **2nd String.** **3rd String.** **4th String.**

# SCALE OF F# MAJOR, Six Sharps.

**Fingers.** 2 0 2 0 2 4 1 2

**Frets.** 2 0 2 0 2 4 6 7

**3rd String.** **2nd String.** **1st String.**

9 11 12 14 16 18 19

**1st String.**

18 16 14 12 11 9 7

**1st String.**

6 4 2 0 2 0 2

**1st String.** **2nd String.** **3rd String.**

# SCALE OF D# MINOR.

(The Relative Minor.)

**Fingers.** 4 1 2 0 2 1 3 4 1 2 4 1 1 3

**Frets.** D# 6 1 2 0 2 1 3 4 6 7 9 11 13 15

**4th String.** **3rd String.** **2nd String.** **1st String.**

16 14 12 11 9 7 6 4 2 0 2 0 2 1 4

1st String. 2nd String. 3rd String. 4th String.

**SCALE OF G MAJOR. One Sharp.**

**Fingers.** 3 1 0 1 3 1 2 1 3 4 3 4 3 4

**Frets.** 3rd 1st 0 1st 3rd 0 7th 8th 10th 12th 13th 15th 17th 19th

**3rd String.** **2nd String.** **1st String.** **5th String.** **1st String.**

20th 19th 17th 16th 13th 12th 10th 8th 7th

0 3rd 1st 0 1st 3rd  
5th String. 1st String. 2nd String. 3rd String.

### SCALE OF E MINOR.

(The Relative Minor.)

Fingers. 0 2 3 1 0 2 4 1 2 4 B C D

E F G A B C D E F G A B C D

Frets. 0 2nd 3rd 1st 0 2nd 4th 0 7th 8th 10th 12th 14th 16th

3rd String. 2nd String. 1st String. 5th String. 1st String.

17th 15th 13th 12th 10th 8th 7th 0 3rd 1st 0 1st 3rd 2nd 0

1st String. 5th String. 1st String. 2nd String. 3rd String.

## CHROMATIC SCALE FOR THE BANJO.

ASCENDING BY SHARPS.

Fingers.	0	1	2	3	1	2	3	0	1	2	3	0	1	2	0	1	2	3	4
Frets.	0	1st	2nd	3rd	4th	5th	6th	0	1st	2nd	3rd	0	1st	2nd	0	1st	2nd	3rd	4th
	On the 4th String.							3rd String.				2nd String.			1st String.				

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

5th String. 1st String.

## DESCENDING BY FLATS.

**Fingers.** 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 0

**Frets.** 22nd 21st 20th 19th 18th 17th 16th 15th 14th 13th 12th 11th 10th 9th 8th 7th 6th 0

**1st String.**

**5th String.**

**Fingers.** 4 3 2 1 0 2 1 0 3 2 1 0 3 2 1 3 2 1 0

**4th 3rd 2nd 1st 0 2nd 1st 0 3rd 2nd 1st 0 6th 5th 4th 3rd 2nd 1st 0**

**1st String. 2nd String. 3rd String. 4th String.**

I wish to call the attention of players to the above correct fingering of the Chromatic Scale.

It will be observed that, in ascending the Chromatic Scale, *sharps* are used, and in descending, *flats* are used.

This need not cause confusion, if it be remembered that every note has *two* names: for instance, A $\flat$  in descending is one and the same note as G $\sharp$  in ascending, and so on with every note altered by an accidental.

21st fret. 21st fret.

SCALE OF A $\flat$  MAJOR,

**Fingers.** 0 2 1 2 4 1 3 4 3 1 4 2 1 2 0

**Frets.** 0 2nd 1st 2nd 4th 6th 8th 9th 8th 6th 4th 2nd 1st 2nd 0

**2nd String. 1st String. 2nd String.**

## SCALE OF F MINOR.

(The Relative Minor.)

**Fingers.** 1 3 0 2 1 1 0 4 2 1 1 2 0 3 1

**Frets.** 1st 3rd 0 2nd 1st 3rd 0 6th 4th 2nd 1st 2nd 0 3rd 1st

**3rd String. 2nd String. 1st String. 5th String. 1st String. 2nd String. 3rd String.**

SCALE OF B $\flat$  MAJOR,

**Fingers.** 1 1 3 4 1 3 1 2 1 3 1 4 3 1 1

**Frets.** 1st 3rd 5th 6th 1st 3rd 1st 2nd 1st 3rd 1st 6th 5th 3rd 1st

**4th String. 3rd String. 2nd String. 3rd String. 1st String.**

**SCALE OF G MINOR.**

(The Relative Minor.)

Fingers. 3 1 2 1 3 1 2 1 4 3 1 2 1 3

Frets. 3rd	1st	2nd	1st	3rd	0	7th	8th	6th	4th	3rd	1st	2nd	1st	3rd
3rd String.	2nd String.		1st String.		5th String.			1st String.				2nd String.	1st String.	3rd String.

**SCALE OF D $\flat$  MAJOR.**

Fingers. 1 3 1 2 0 2 1 3 1 2 0 2 1 3 1

Frets. 4th	6th	1st	2nd	0	2nd	1st	2nd	1st	2nd	0	2nd	1st	6th	4th
4th String.		3rd String.		2nd String.		1st String.		2nd String.		3rd String.		4th String.		

**SCALE OF B $\flat$  MINOR.**

(The Relative Minor.)

Fingers. 1 3 4 4 1 3 1 2 0 2 1 4 4 3 1

Frets. 1st	3rd	4th	6th	1st	3rd	1st	2nd	0	2nd	1st	6th	4th	3rd	1st
4th String.				3rd String.		2nd String.		3rd String.		4th String.				

**SCALE OF E $\flat$  MAJOR.**

Fingers. 4 1 3 0 2 1 3 4 3 1 2 0 3 1 4

Frets. 6th	1st	3rd	0	2nd	1st	3rd	4th	3rd	1st	2nd	0	3rd	1st	6th
4th String.	3rd String.		2nd String.		1st String.				2nd String.		3rd String.		4th String.	

**SCALE OF C MINOR.**

(The Relative Minor.)

Fingers. 1 3 4 1 3 1 0 1 2 0 3 1 4 3 1

Frets. 3rd	5th	6th	1st	3rd	1st	0	1st	2nd	0	3rd	1st	6th	5th	3rd
4th String.			3rd String.		2nd String.	1st String.		2nd String.		3rd String.		4th String.		

**SCALE OF F MAJOR.**

Fingers. 1 3 1 2 1 3 1 3 1 2 1 3 1

Frets. 1st	3rd	1st	2nd	1st	3rd	0	6th	6th	0	3rd	1st	2nd	1st	3rd	1st
3rd String.		2nd String.		1st String.		5th String.	1st String.		5th String.	1st String.		2nd String.		3rd String.	

**SCALE OF D MINOR.**

(The Relative Minor.)

Fingers. 4 0 1 3 1 0 2 3 3 1 2 1 3 1 0 4

Frets. 5th	0	1st	3rd	1st	0	2nd	3rd	3rd	1st	2nd	1st	3rd	1st	0	5th
4th String.		3rd String.		2nd String.		1st String.				2nd String.		3rd String.		4th String.	

# EXERCISES IN PICKING.

## (Right Hand.) PICKING AND STRIKING.

There are two styles of playing the Banjo: Picking or Guitar style, and Striking or Banjo style.

Picking is used in playing nearly, if not all, kinds of music. But I find striking much more effective in playing marches, and especially if one be accompanied by an orchestra.

I think all professional players who have tested both styles will agree with me.

But for the drawing-room it is rather noisy. However, to be a master of the instrument one should understand both styles of playing.

### COMMON TIME. No. 1.

Natural Key of the Banjo. Four (4) counts in each Measure.

Counts. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingers. 0 0 1 2 2 1 0 0 0 0 1 2 2 1 0 2 0 0 0

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

0 2 1 4 4 1 2 2 0 0 0 1 2 0 4 0 1

### COMMON TIME. No. 2.

Start notes are counted as the last of a full measure.

Counts. 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingers. 0 1 1 0 0 1 1 0 2 2 2 2 0 0 0 0

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 1 0 0 2 2 4 0 2 1 0 1 0 0 1 0

### COMPOUND TIME. No. 1.

Natural Key of the Banjo. Six counts in each Measure.

Counts. 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingers. 0 1 2 2 1 0 0 0 0 0 2 1 4 0 0 0 4 0 0 2 0

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

1 1 0 0 0 2 1 2 4 0 0 2 0 1 2 4



## TRIPLE TIME. No. 1.

Natural Key of the Banjo. Three counts in each Measure.

Counts 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Fingers. 0 1 2 0 1 2 0 0 0 0 0 0 4 2 1 0 0

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

4 2 0 1 2 2 1 1 4 0 1 2 0 1 2 0 0 0 1 0

1st Pos. . . . .

## THE KEY OF E, Four Sharps.

All the D's must be played sharp.

## COMMON TIME. No. 3.

Four counts in each Measure.

Counts. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingers. 0 0 0 0 1 3 0 0 0 0 0 0 0 0 0 0 1 2 0

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 0 2 4 1 0 0 1 0 0 0 0 0 0 0 2

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 1 2 2 4 4 2 0 2 0 0 2 1 2 4 4 0 1 2 0

## COMMON TIME. No. 4.

Counts. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingers. 0 0 0 0 0 0 0 0 2 0 1 0 2 0 1 0 0 0 0 0

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

0 0 0 0 0 0 0 2 0 1 0 3 0 1 0 1 0 0 2 0 1 2 4 0 1 2

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

0 0 0 0 0 0 0 2 0 1 0 3 0 1 0 1 0 0 2 0 1 2 0 1 2

snap

3

# THE KEY OF G, One Sharp.

TRIPLE TIME. No. 2.

Three counts in each Measure.

Counts. 1 2 3 1 2 3 1 2 3 1 2 3 3rd Barre..... 1 2 3 1 2 3 1 2 3

Fingera.

It will be observed in the above and following Exercises that the fingering is marked by the side of the note.

# THE KEY OF D, Two Sharps.

TRIPLE TIME. No. 3.

Three counts in each measure.

Counts. 1 2 3 1 2 3 1 2 3 1 2 3 1 snap. 1 2 3 1 slide. 3 1 2 3

Fingera.

# THE KEY OF C.

COMPOUND TIME. No. 2.

Six counts in each Measure.

Counts. 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingera.

### THE KEY OF A MINOR.

(Relative to C.)

COMMON TIME. No. 5.

**Four counts in each Measure.**

Four Counts in each Measure.

Counts. 1 2 3 | 4 1 2 | 3 4 1 2 3 4 | 1 2 3 4 | 1 2 3 4

1st Barre....

Fingers. 0 3 0 1 1 0 3 2 0 0 3 0 3 0 0 3 0 1

1st Barre... 1st Barre... 1st Barre.

1st Pos.Bar. 9th Pos.... 1st Bar.

**THE KEY OF C SHARP MINOR.**

(Relative to E.)

TRIPLE TIME. No 4.

**Three counts in each Measure.**

[illegible]

## THE KEY OF B MINOR.

(Relative to D.)

COMMON TIME. No. 6.

**Four counts in each Measure.**

Counts. 4 . 1 . 2 . 3 . 4 . 1 2 3 4 1 2 3 4 1 2 3 4

Fingera.

1 . . . snap . . . 3 . 4 . 1 2 triplet. 3 4 . 1 2 3 4 1 10th Pos.Bar. 3 4

slide.

### THE KEY OF F SHARP MINOR.

(Relative to A.)

**TRIPLE TIME. No. 5.**

**Three counts in each Measure.**

*Counts*

1 2 3    1 2 3 | 1 2 3    1 2 3 | 1 . 2 . 3 . : | 1 . 2 . 3 . : | 1 . . 2 . 3    1 . 2 . 3 .

*Fingers.*

. 1st Pos...    6th Pos.    5 Pos. Bar.

## THE KEY OF E MINOR.

(Relative to G.)

COMMON TIME. No. 7.

**Four counts in each Measure.**

Counts. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 . 2 . 3 4 1 2 3 4 1 . 2 . 3 4

1 . 2 . 3 . 4 . *susp.* 1 . 2 . 3 . 4 . 1 . 2 . 3 . 4 . 1 . 2 . 3 4

## EXERCISES IN STRIKING.

In this, the Banjo style of playing, the thimble is used on the first finger of the right hand, and the method of playing is to strike down on the string instead of picking up.

The first finger and thumb only are used.

The notes marked thus (x), are made with the thumb.

All notes in the following Exercise not being marked thus (x), must be struck down with the thimble.

## EXERCISE No. 1

The image displays a musical score for a piece titled "The Merry Widow". The score is written for three staves, each using a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music is composed of eighth and sixteenth notes, with several triplet markings. The first staff begins with a common time signature (C) and a key signature change to three sharps. The second staff features a triplet marking over a group of notes. The third staff also includes triplet markings. The score concludes with a double bar line.

**EXERCISE No. 2.****EXERCISE No. 3.****EXERCISE No. 4.****EXERCISE No. 5.**

**AMERICAN JIG.**

(Banjo Style.)

**CIRCUS REEL.**

(Banjo Style.)

**SWEENEY'S REEL.**

(Banjo Style.)

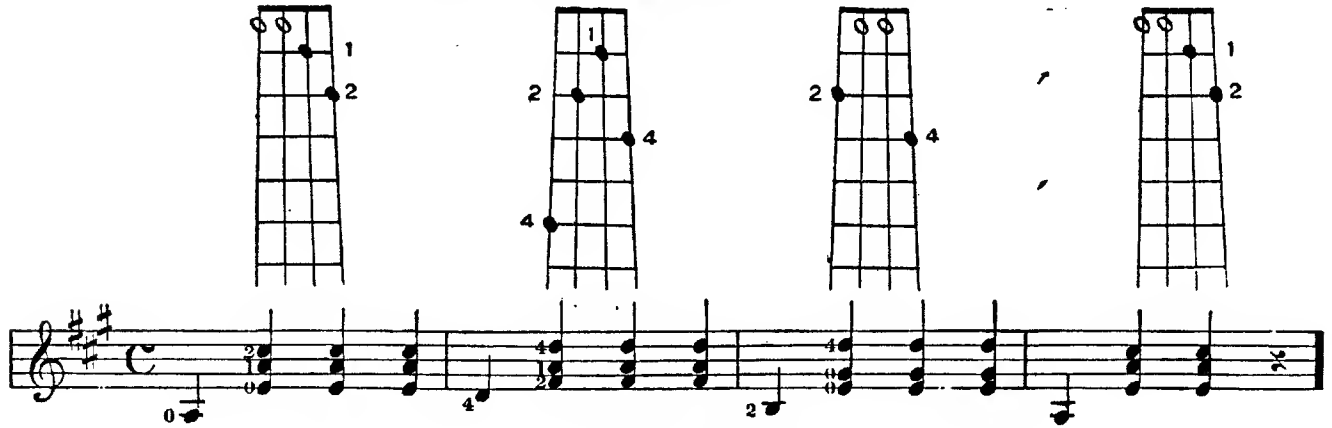




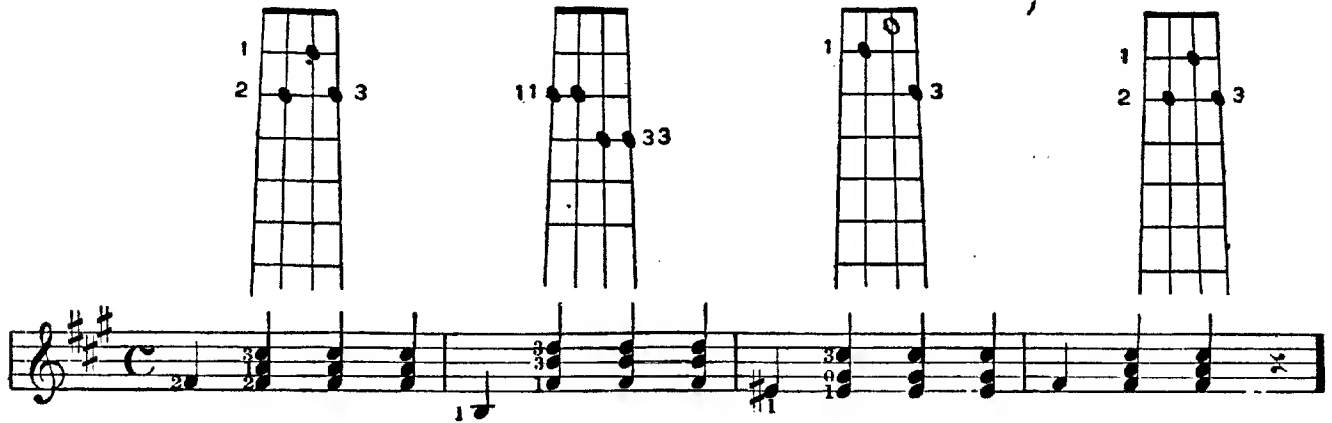
# DIAGRAMS SHOWING THE PROPER FINGERING IN THE DIFFERENT KEYS.

The numerals opposite the black dots represent the fingers of the left hand. The (0) indicates open string.

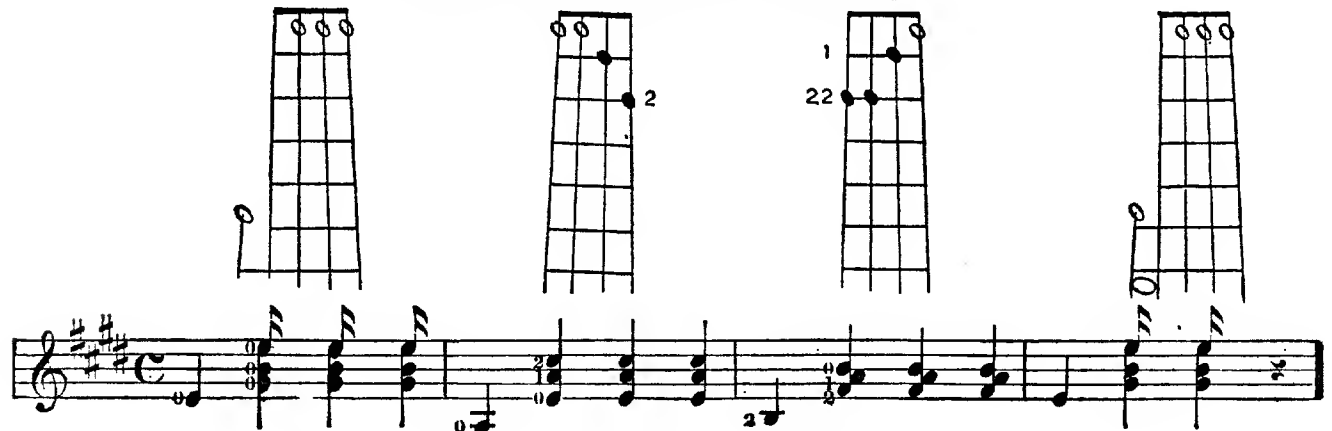
## CHORDS IN A MAJOR. (3 Sharps.)



## CHORDS IN F# MINOR.



## CHORDS IN E MAJOR. (4 sharps.)



## CHORDS IN C# MINOR.

Four guitar chord diagrams for C# minor are shown, each with fingerings: C#m (x4211), Dm (xx421), Em (22411), and F#m (4211x). Below the diagrams is a musical staff in C# minor (two sharps) showing a sequence of these chords in a melodic line.

## CHORDS IN D MAJOR. (2 sharps.)

Four guitar chord diagrams for D major are shown, each with fingerings: D (xx421), E (22411), F# (4211x), and G (13211). Below the diagrams is a musical staff in D major (two sharps) showing a sequence of these chords in a melodic line.

## CHORDS IN B MINOR.

Four guitar chord diagrams for B minor are shown, each with fingerings: Bm (11334), Cm (11442), Dm (22411), and Em (22411). Below the diagrams is a musical staff in B minor (two sharps) showing a sequence of these chords in a melodic line.

## CHORDS IN B MAJOR. (5 sharps.)

Four guitar chord diagrams for B major are shown, each with fingerings: B (11334), C (11442), D (22411), and E (22411). Below the diagrams is a musical staff in B major (five sharps) showing a sequence of these chords in a melodic line.



5th Barre.....

2nd Barre.....

### COMMON CHORDS IN THE KEY OF B MINOR.

Six counts in each Measure.

2nd Barre.....

2nd Barre..... 2nd Barre..... 2nd Barre.....

2nd Bar. 6th Pos. 3rd Barre..... 2nd Barre..... 2nd Barre.....

### COMMON CHORDS IN THE KEY OF D MAJOR.

Counts. 1st Pos. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3rd Barre. 1st Pos. 1 2 3 4 1 2 3 4 1 2 3 4

3rd Barre. 1st Pos. 1 2 3 4 1 2 3 4 1 2 3 4

## COMMON CHORDS IN THE KEY OF C MAJOR.

Counts. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3rd Pos. Barre. 1st Barre. 3rd Pos. Barre.

3rd Pos. Barre. 1st Pos. Bar. 4th Pos. 3rd Barre. 3rd Pos. Barre.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## COMMON CHORDS IN THE KEY OF G MAJOR.

3rd Pos. Barre. 3rd Pos. Barre. 1st Pos.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1st Pos. Barre. 2nd Bar. 3rd Barre.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3rd Pos. Barre. 2nd Pos. Barre. 3rd Barre. 5th Pos. Barre. 6th Pos.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## COMMON CHORDS IN THE KEY OF A MINOR.

Three counts in each Measure.

1st Barre. 1st Pos. Barre.

## COMMON CHORDS IN C SHARP MINOR.

Four counts in each Measure.

2nd Pos. ....

2nd Pos. ....

2nd Pos. .... 1st Pos. .... 2nd Pos. ....

## COMMON CHORDS IN THE KEY OF E MINOR.

Three counts in each Measure.

Counts. 1 2 3 1 2 3 1 2 3 1 2 3 1st Pos. Barre. ....

2nd Pos. Barre. .... 3rd Pos. Barre. ....

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

## JIG EXERCISE.

3 snap.



## JIG EXERCISE.



## WALTZ EXERCISE.



## CLOG HORNPIPE EXERCISE.



## CLOG EXERCISE.

1 0 2 4 4 2 0 1 2 0 1 4 0 1 2 0 4 0 0 0 0 0 0

1st Time. 2nd Time. Finish.

..... 7th Pos. Barre. ... 12th Barre. ...

1st Time. 2nd Time. D.C.

## WALTZ EXERCISE.

5 F. B.

1st Time. 4 2 0 1 0 2

2nd Time.

2nd Barre....

2nd Barre..... 1 1 1 1 1 1 1 3 3 1 3 3

Finish.

A MINOR.

## FARNAHAM'S JIG.

4 0 4 4 0 4 4 0 4 4 0 4

4 1 0 1 0 1 4 0 4 4 0 4

**FARNAHAM'S JIG. Concluded.**



F MAJOR.

## PONY GALOP.



**McFLANAGAN'S IRISH JIG.**



## SCHOTTISCHE EXERCISE.

3 4 0 4 0 2 1 1 0 4 0 2 1 1 0 0 2 1 0 0 4 0 4 2 0 4 2 0

0 4 0 2 1 1 0 4 0 2 1 1 0 0 2 1 0 0 2 0 1 2 1 FINE.

1st Pos..... 2 3 1 2 4 0 1st Time. 0 2 0 2 0 2nd Time. 0 0 0 0 D.C.

## WALTZ EXERCISE.

Star. 2 3 0 2 0 1 0 2 1 0 2 1 2 4 0 0 4 0 0 2 1 0 2 1 2 3 0 2 0 1

0 2 1 0 2 1 2 4 0 0 4 0 0 1 FINE. 2 0 1 2 0 1 1st Pos..... 2 3 1 2 3 1

1st Pos..... 1 3 0 1 3 0 2 3 1 2 3 1 2 0 1 2 0 1 2 3 1 2 3 1 1 2 0 1 3 0 2 D.C.

## JIG EXERCISE.

1 1 0 1 1 0 1 0 2 4 0 2 1 1 0 1 1 0 1 3 4 0

1 2 1 2 4 0 2 1 0 1 2 0 1 2 1 2 4 0 2 1 0

1 2 1 2 4 0 2 1 0 1 2 0 4 0 2 1 0 1 2 0 4 Finish.

## DANCE EXERCISE.



## WATERLOO HORNPIPE.



## BABY MAZURKA.



## POWER'S FAVORITE SCHOTTISCHE.

6th Pos. 5th Barre.

8th. Pos.

A MINOR.

## LINDLEY'S JIG.

## CLOG HORNPIPE.

Musical score for "The Girl on the Boat" in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style, featuring eighth and quarter notes. The second staff includes a section marked "1 Barre..." and ends with a double bar line and the word "FINE.". The third and fourth staves continue the melody, with the fourth staff ending with a double bar line and the instruction "D.C. al Fine.". The score is presented in a clear, legible format, suitable for a beginner's music book.



## STELLA WALTZ.

5 B. .... 5 B. .... 5 Pos. ....

6 Pos. .... 8 Pos. .... 7 Bar. ....

5 B. .... 5 B. .... 5 Pos. .... 6 Pos. ....

5 Pos. .... 7 B. .... FINE.

6 Pos. .... 8 Pos. ....

10 Barre. .... 1st Time.

2nd Time.

2 Barre. ....

D.C.

## OCEAN BREEZE POLKA.

## INTRODUCTION.



## POLKA.



## OCEAN BREEZE POLKA. Concluded.

2 1 4 1 4

5 Pos.

9 Pos. 10 Bar

3

4

rall.

6 Pos. 5 Bar

tempo.

3 1 2 4 3 1 2

1 1 1 4 1 1 1

rall.

6 Pos. 5 Bar

tempo.

3 1 2 1 1 1

2 3 2 4 2 2 2

CODA.

3 3 3 3 3 3 3

1 4

3 F. B. 5 Pos.

## GRACIE SCHOTTISCHE.

6th Pos..... 5th Barre.....

6 Pos..... FINE.

2 Pos.....

5 Bar..... 7 Pos..... 2 Pos.....

3 Bar..... 11 Pos..... 8 Pos.....

D.C.

8 Pos..... 6 P. 5 P.B..... 3 Barre..... 11 P. 9 P. 7 P. 5 P. 3 P.....

6 Pos..... 12 P..... 10 P..... 8 Pos.....

D.C. to  $\text{trill}$

## CLINES' POLKA.

Musical score for CLINES' POLKA. The piece is in 2/4 time with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second staff ends with the word "FINE." The third staff continues the melody. The fourth staff ends with the word "D.C." (Da Capo).

## PHILADELPHIA JIG.

A. MINOR.

Musical score for PHILADELPHIA JIG. The piece is in common time (C) with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff includes fingerings (1, 4, 1) and a triplet (3). The fourth staff includes a "5th Barre" marking. The fifth staff includes a "5th Pos." marking and a "5 Barre" marking. The sixth staff continues the melody. The seventh staff ends the piece.

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## LONDON JIG.

A MINOR.



## LONDON JIG. Concluded.

A MINOR.



## INSPIRATION POLKA.

1 Barre.....

1st Pos.....

6 Pos. Barre.....

6 Pos. Barre.....

8 P..... 6 P..... 4 Pos..... 6 P. 5 P. 3 Bar..... 3 P. B. 3 P. B.

adagio.

1 Bar..... 1 Pos..... 6 Pos. Bar.....

6 Pos..... 8 P..... 6 P..... 4 Pos..... 6 P. 5 P..... 1 Pos..... 2d time go to ⊕ 4 Pos.

3 Bar..... 3 P. B. 1 8 P. B. 1 3 Bar..... 3 P. B. 3 P. B. 4

8 Barre.....

3 Bar..... 3 P. B. 1 8 P. B. 1 1 3 4 2 2 1 4 4 1 2 2 0

adagio. D. C.

6 Bar.....

1 Pos. Bar..... 4 1 4 1 1 1 6 P. B. 5 P. B. 4 P. B.

1 Pos. Barre..... 3 2 1 4 1 4 2 1 4 Pos. 1 Pos. 1 Pos. Bar. 4 1 1 1

Snap.

adagio.

6 Bar.....



## INSPIRATION POLKA. Concluded.

6 P.B. .... 1 1 3 4 | 3 Pos. .... 5 P.B. .... 6 Pos. .... 4 2 1 4 4 2 1 2 | 3 Bar. .... 2 B. .... 1 P.B. .... 1 Bar. .... 1 P.B. .... 4 1 3 4 |

3 Pos. .... 2 2 1 2 3 2 1 3 | 3 Bar. .... 1 1 3 3 1 3 3 | 4 2 1 4 3 2 1 4 | 1 Pos. .... 1 3 2 4 0 2 1 4 | 2 Pos. ....

3 Bar. .... 4 1 4 1 4 1 | 1 2 4 1 | 1 Pos. Bar. .... 4 1 1 1 | 6 Bar. ....

6 P.B. .... 1 1 3 4 | 3 Pos. .... 5 P.B. .... 6 Pos. .... 4 2 1 4 4 2 1 2 | 3 Bar. .... 2 B. .... 1 P.B. .... 1 Bar. .... 1 P.B. .... 4 1 3 4 |

1 Barre. .... 1 4 1 1 1 4 1 1 | 4 1 1 4 | 1 Pos. .... 1 2 3 1 3 | 6 Pos. Bar. ....

6 Pos. Bar. .... 4 1 1 4 | 3 P. .... 6 P. .... 4 Pos. .... 6 P. .... 5 P. .... 3 Bar. .... 3 P.B. *adagio*. 3 P.B. ....

1 Bar. .... 1 4 1 1 1 4 1 1 | 4 1 1 4 | 1 Pos. .... 1 2 3 2 3 | 6 Pos. Barre. ....

6 Pos. .... 4 2 1 4 | 3 P. .... 6 P. .... 4 Pos. .... 6 P. .... 5 P. .... 1 Pos. .... 1 2 3 2 3 | 1 4 Pos. ....

## CLEONE WALTZ.

7 Pos. 3 4

6 Pos. 4 1

3 P.B. 7 B. 7 Bar. 1 1 3 1

7 Pos. 3 4 6 Pos. 4 1

FINE.

5 Bar. 1 1 1 1 4 1 1 1 1 1 6 Pos. 2 1 3 2 1 4 2 1 2 3 2 10 Bar. 1 1 1 3

8 Pos. 2 1 2 4 2 7 Bar. 1 1 1 4 1 5 Bar. 1 1 1 1 1 4 1 1 1 1 1

6 Pos. 2 1 3 2 1 4 2 1 2 3 2 10 Bar. 1 1 1 3 5 Pos. 2 1 2 4 2

## CLEONE WALTZ. Concluded.

5 P.B. ....

5 P.B. ....

5 Pos. .... 12 P. 10 P. 5 Pos. ....

5 P.B. .... 5 P.B. ....

12 P. 10 P. ....

*adagio.* 1 4 2 4 2 3 P.B. ....

2 1 2 2 1 1 3 3 1 3 2 Barre. ....

2 Barre. .... 5 P.B. Slide. D.C. to Fine.

1 1 1 1 1 1

## HARTFORD JIG.

A MINOR.

The musical score for "HARTFORD JIG" is written in A minor and 2/4 time. It consists of eight staves of music. The notation includes treble clef, a key signature of one flat (B-flat), and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and is characterized by the frequent use of triplets, indicated by a '3' over a bracket. The score concludes with a double bar line and the initials "D.C." (Da Capo) above the final measure.

## JESSIE SCHOTTISCHE.

6 Pos..... 5 Barre.....

6 Pos..... 5 Barre... 7 Pos..... 10 Pos..... 7 Pos..... 4 Pos.....

7 Pos.....

10 Pos..... FINE. 7 Barre.

7 Barre...

7 Pos..... 4 Pos.....

10 Barre.....

3 Barre..... D.C.

## BANGOR JIG.



## MAZIE SCHOTTISCHE.

5 P.E. .... 8 Pos. .... FINE.

5 P.E. .... 8 Pos. ....

10 Barre. .... 9 Pos. Barre. .... 5 Barre. .... 2 P.E.

10 Barre. .... D.C.

## E. M. HALL'S FAVORITE JIG.



## HALL'S FAVORITE CLOG.





## HALL'S FAVORITE CLOG. Concluded.

5 Bar. 9 Bar.

2nd Bar.....

2nd Bar. 6th Pos.

3rd Bar..... 5th Pos.....

3rd Bar.....

2nd Bar..... 6th Pos.

FINE.

Detailed description: This is a musical score for a clog dance, titled 'HALL'S FAVORITE CLOG. Concluded.' It is written for a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of three sharps. It contains several triplet markings (indicated by a '3' over a group of notes) and a measure labeled '5 Bar. 9 Bar.' The second staff continues the melody. The third staff has a measure labeled '2nd Bar.....' and includes triplet markings. The fourth staff has a measure labeled '2nd Bar. 6th Pos.' and includes triplet markings. The fifth staff has a measure labeled '3rd Bar.....' and another labeled '5th Pos.....', with a triplet marking and a sequence of notes numbered 1, 2, 3, 4, 3, (4) 3. The sixth staff has a measure labeled '3rd Bar.....' and includes triplet markings. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff has a measure labeled '2nd Bar.....' and another labeled '6th Pos.', with triplet markings. The tenth staff concludes the piece with a double bar line and the word 'FINE.' written above it.

## VILLA MAZURKA.

5 Pos. .... 5 Barre. ....

3 Pos. Barre. ....

2 B. ... 2 P.B. ... 7 Barre. ....

5 Pos. .... 5 Barre. ....

3 Pos. Barre. ....

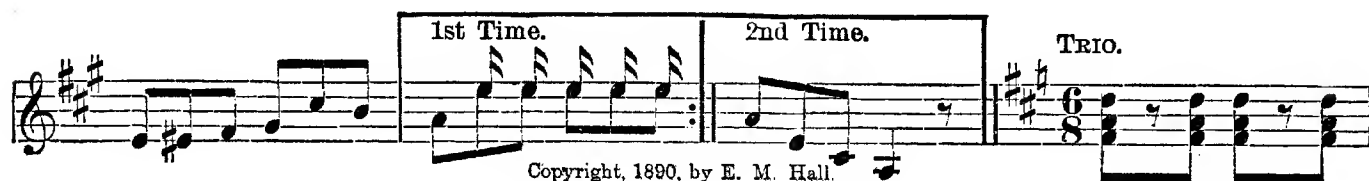
2 Barre. .... 4 P.B. ....

7 P. .... 5 P. ....

## VILLA MAZURKA. Concluded.



## MARCH MILITAIRE.



## MARCH MILITAIRE. Concluded.

... 5 Pos. Barre..... 10 Barre.....

11 Pos.....

5 Pos. Barre..... 10 Barre..... 11 Pos.....

2 Barre.....

5 Pos..... 5 Barre.....

2 Barre.....

5 Pos..... 5 Barre.....

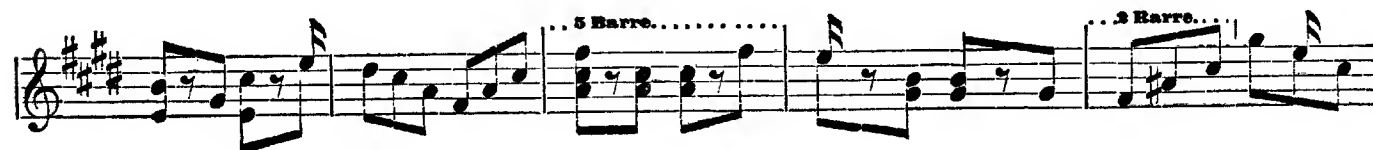
The musical score is written on eight staves in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. Above the staves, there are labels indicating specific positions and bar counts: "... 5 Pos. Barre..... 10 Barre....." above the first staff, "11 Pos....." above the second staff, "5 Pos. Barre..... 10 Barre..... 11 Pos....." above the third staff, "2 Barre....." above the fourth staff, "5 Pos..... 5 Barre....." above the fifth staff, "2 Barre....." above the sixth staff, and "5 Pos..... 5 Barre....." above the seventh staff. The score concludes with a double bar line on the eighth staff.

## 14th MAINE REG'T MARCH.

## INTRODUCTION.



## MARCH.



## 14th MAINE REG'T MARCH. Concluded.

**TRIO.**  
8 Pos. 3 1

2 Barre.....

2 Barre.....

4 P.B.....

6 Pos..... 5 Barre.....

1st TIME. 2nd TIME.

8 Pos..... 7 Pos..... 12 P.B.

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The time signature is 2/4. The score consists of eight staves of music. The first staff begins with a 'TRIO.' section and a '3 1' time signature change. The second staff contains a '2 Barre' instruction. The third staff contains another '2 Barre' instruction. The fourth staff contains a '4 P.B.' instruction. The fifth staff continues the melody. The sixth staff contains a '6 Pos' instruction followed by a '5 Barre' instruction. The seventh staff is divided into '1st TIME' and '2nd TIME' sections. The eighth staff contains '8 Pos', '7 Pos', and '12 P.B.' instructions. The score concludes with a final double bar line.

## POWER'S FAVORITE JIG.

1 Barre.....

3 Pos. Barre.....

2 Pos.....

2 Barre.....

1 Pos..... 1 Pos..... 3 Pos. B..... 2 Pos.....

4 Pos..... 6 Barre..... 4 Pos..... 4 Pos.....

4 Pos..... 6 Barre..... 8 P. B..... 8 Barre..... 8 P. B..... 8 Barre.....

4 Pos..... 6 Barre..... 4 Pos..... 4 Pos.....

4 Pos..... 1 Pos. Barre..... 3 P. B..... 2 Pos..... 4 Pos.....



## POWER'S FAVORITE POLKA.

5 Pos. B. .... 6 Bar. .... 7 Barre. .... FINE.

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The piece is titled "POWER'S FAVORITE POLKA." and is numbered 62. The score is divided into measures by vertical bar lines. The first measure is marked "5 Pos. B.", the second "6 Bar.", and the third "7 Barre.". The piece concludes with a double bar line and the word "FINE." written above it. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, indicating a lively tempo.

## POWER'S FAVORITE POLKA. Concluded.

Musical score for "POWER'S FAVORITE POLKA. Concluded." in G major (one sharp). The score consists of five staves of music. The first staff is a single line. The subsequent four staves are double lines, each featuring a series of fingerings (numbers 1-4) written above the notes. The piece concludes with a double bar line and a repeat sign.

## Dr. SKILLERN'S FAVORITE.

4th string to B.

Musical score for "Dr. SKILLERN'S FAVORITE." in G major (one sharp). The score consists of four staves of music. The first staff is a single line. The subsequent three staves are double lines, each featuring a series of fingerings (numbers 1-4) written above the notes. The piece concludes with a double bar line and a repeat sign.

## NEW YORK JIG.

3 Pos. Barre..... 5 Barre..... 3 Barre.....

3 Pos. Barre..... 5 Barre..... 3 Barre.....

3 Pos. Barre..... 5 Barre..... 3 Barre.....

3 Barre..... 5 Barre.....

## THE ZULU REEL.

1st Time. 2nd Time. FINE.

5 Bar. 3 Bar.

5 Pos. D.C. al Fine. D.C. al Fine.

## THE LOUISVILLE JIG.

3 Pos. 1 Pos. FINE. 3 Pos. 8 Bar. 3 Pos. Bar. 1st Time. 2nd Time. D.C. al Fine.

## SAN FRANCISCO JIG.

4 1 0 3 3 4 1 0 3

3

3

1st Time. 2nd Time.

3

5 P. R. ... 7 P. R. ....

3 P. R. .... 5 P. R. .... 7 P. R. ....

2 P. R. 3 P. R. ....

3

3

## EMELENE WALTZ.

INTRODUCTION.

... 8 Pos. ....

... 8 Pos. Barre. ....

7 Pos. .... 10 Pos. ....

WALTZ. ... 5 Pos. Barre. ....

6 Pos. ....

... 3 Pos. .... 5 Pos Barre. ....

1 4 2 1 1 ... 5 Pos. .... 6 Pos. ....

6 Pos. .... 10 Pos. .... 3 Pos. .... 6 Pos. ....

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of an introduction and a waltz section. The introduction is marked 'INTRODUCTION.' and the waltz section is marked 'WALTZ.'. The score includes various guitar techniques indicated by text above the staff: '8 Pos.' (8 positions), '8 Pos. Barre.' (8 positions with a barre), '7 Pos.' (7 positions), '10 Pos.' (10 positions), '5 Pos. Barre.' (5 positions with a barre), '6 Pos.' (6 positions), '3 Pos.' (3 positions), and '5 Pos Barre.' (5 positions with a barre). The waltz section begins with a sequence of notes marked '1 4 2 1 1'. The score is divided into measures by vertical bar lines, and some measures contain multiple notes, suggesting chords or rapid passages. The final measure of the waltz section ends with a double bar line and a key signature change to three sharps (F#, C#, and G#).

# EMELENE WALTZ. Continued.

69

This musical score is for the 'EMELENE WALTZ. Continued.' and is located on page 69. It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#). The tempo and time signature are not explicitly stated but are implied by the waltz title. The score consists of ten staves of music. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and bar lines. There are several technical markings throughout the piece: '7 Pos.' (seven positions) is indicated above the first staff, above the fourth staff, and above the sixth staff. '5 Barre.' (five barres) is indicated above the fifth staff. Triplet markings (a '3' over a group of notes) are present on the fourth, fifth, and sixth staves. The piece concludes with a double bar line and a key signature change to two sharps (F#, C#) on the final staff.

## EMELENE WALTZ. Continued.

This musical score is for a waltz titled "EMELENE WALTZ. Continued." It is written for a single melodic line on a treble clef staff, with a key signature of two sharps (F# and C#). The piece consists of ten staves of music. The first five staves contain the main melody, which includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. The sixth staff begins with a dotted line and the text "5 Pos. Barre..." above it, indicating a five-position barre. The seventh staff continues the melody, with a dotted line and "5 P. B. ...." above it, followed by another dotted line and "5 Pos. Barre..." above it. The eighth staff continues the melody, and the ninth and tenth staves conclude the piece. The notation includes various musical symbols such as notes, rests, and bar lines.



## EMELENE WALTZ. Concluded.

5 F. B. ....

5 Pos. Barre. ....

4 Pos. ....

3 Pos. Barre. ....

CODA.

5 Pos. Barre. ....

6 Pos. ....

6 Pos. ....

5 Pos. Barre. ....

5 Pos. Barre. ....

5 Pos. ....

6 Pos. ....

10 Pos. Barre. ....

8 Pos. ....

6 Pos. ....

5 Pos. ....

7 Pos. ....

5 Pos. ....

## LIST OF MUSICAL TERMS IN GENERAL USE.



ACCELERANDO, gradually increase speed.

ADAGIO, slowly.

AD LIBITUM (AD LIB.), at will or discretion.

AGITATO, agitated.

ALLEGRETTO, quick, lively.

ALLEGRO, animated.

ANDANTE, slow.

ANDANTINO, rather slow.

A TEMPO, in regular time.

BRILLANTE, showy, sparkling.

CADENZA, cadence.

CON GUSTO, with taste.

CON SPIRITO, with spirit.

CRESCENDO (CRES.), increasing gradually the tone.

DA CAPO (D. C.) from the beginning.

DIMINUENDO (DIM.), decreasing the tone.

DOLCE (DOL.), with sweetness.

ESPRESSIVO, with expression.

FINE, the end.

FORTE (*f*), loud.

FORTISSIMO (*ff*), very loud.

GRAZIOSO, gracefully

LARGO, slow and measured time.

LEGATO, smooth and connected.

LENTO, in slow time.

MAESTOSO, majestic.

MARCATO, in an emphatic style.

MODERATO, moderate degree of quickness.

MEZZO FORTE (*mf*), half loud.

PIANO (*p*), soft.

PIANISSIMO (*pp*), very soft.

PRESTO, quick.

PRESTISSIMO, very quick.

SEGNO (*S:* or *ſ dal Segno*) repeat from the sign, or from sign to sign.

STACCATO, play the notes distinct and detached.

TREMOLO, producing a tremulous or shaking motion of a note or chord.

VIVACE (VIVO.), quick and spirited.

VOLTI SUBITO, turn over.

